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THE FAULKNER NEWSLETTER

& Yoknapatawpha Review

Vol. III, No. 2

April-June, 1983

A Checklist

Two New Full Length Studies Are Included

These ten new treatments of Faulkner make up our newest Checklist:

Brodsky, Louis Daniel. "The Autograph Manuscripts of Faulkner's 'The Lilacs.'" *Studies in Bibliography*, Vol. 36, 1983, pp. 240-252.

Desruisseaux, Paul. "Fitzgerald and Faulkner in Hollywood." *The Chronicle of Higher Education*, Feb. 2, 1983, pp. 7, 8. Reports on a discussion of writers and their Hollywood work, at a meeting of the Modern Language Association in Los Angeles.

Ehrlich, Eugene and Gorton Caruth. *The Oxford Illustrated Literary Guide to the United States*. Section on Oxford, photos of Rowan Oak and of Faulkner receiving the Nobel Prize, and numerous refer-

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10th Faulkner Meet Planned at Ole Miss

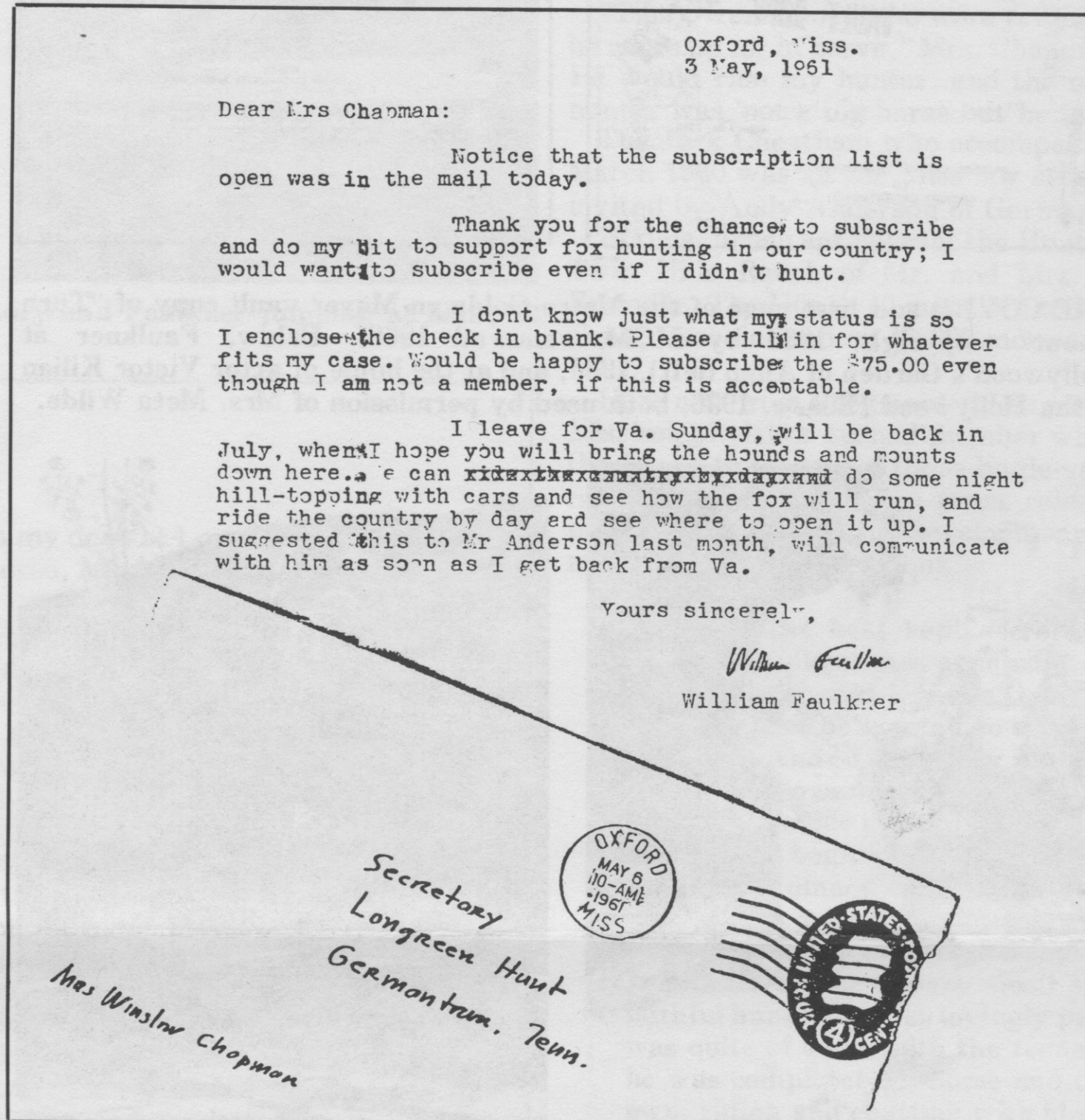
Five Faulkner scholars from France, Russia, West Germany and Canada will join 11 others from the U.S. on the program staff this summer at the 10th annual Faulkner and Yoknapatawpha Conference at the University of Mississippi.

Presenting formal papers at the July 31-August 5 conference will be Andre Bleikasten, University of Strasbourg; Sergie Chakovsky and P.V. Palievsky of the Gorky Institute of World Literature, Moscow; Berndt Ostendorf, University of Munich, and Michael Millgate, University of Toronto.

Joining them will be Panthea Reid Broughton, Louisiana State University; James B. Carothers, University of Kansas; Albert Guerard, Stanford; Thomas L. McHaney, Georgia State; Noel Polk, University of Southern Mississippi; Judith Bryant Wittenberg, Simmons College; Arthur F. Kinney, University of Massachusetts, Amherst; James Hinkle, San Diego State; Ilse Lind, New York University; James G. Watson, University of Tulsa, and Sister Thea Bowman of the Catholic Diocese at Jackson, Miss.

Tours of Faulkner country, a picnic at Rowan Oak, and discussion groups led by other Faulkner specialists and townspeople will again be among program features. Registration is \$125, and full particulars may be obtained by writing to the Center for the Study of Southern Culture, University, Miss. 38677.

Faulkner Joins Longgreen Hunt



On Faulkner and Foxes In West Tennessee Fields

FEBRUARY 25

Hunted Oaksedge. William Faulkner and Jack Cheatham came up from Oxford. We found in Corner Woods and started very slowly, barely able to hold the line until they hit Oaksedge fence. Here they went away very fast through Cedar Hill, then north through the middle of the big pasture where they turned east to the edge of Tayloe lake, going on through Corner Woods and out of hearing too fast to stay with. Three hounds came back through Jones' about an hour later, cold and trailing, and the rest drifted in later.

MARCH 1

Faulkner and Cheatham back again.

The year was 1960, and these entries in the Master's Journal of the Longgreen Hunt, then of Germantown, Tenn., document some memorable occasions, little known until now, when Faulkner rode with the hounds in Tennessee fields bordering his home country.

The record comes in *Longgreen: 25 Years of Horse Sports in West Tennessee*, a handsome 128-page illustrated history written by its members and edited by Mrs. M. Winslow Chapman.

Recalling Longgreen Hunt's founding in 1957, Mrs. Chapman reflects in "The Making of a Hunt" on its territory, the fox and the hounds:

The territory was "ten miles square...a fertile land, only half tamed, where giant survivors of the original virgin forest still stand in woods and fence row, ready to repossess their domain at the first relaxation of axe or plow: long rows of cotton and soybeans whose late harvest detours hunting, sometimes til after Thanksgiving."

There are the "open fields of tawny sedgegrass which turns bright orange in the rain, lighting up the gloomiest morning; and...the wide bottom lands, a tangled forest of branch and vine where honeysuckle and cane brake grow green all winter.

"And we had the fox: some of the playful little greys, turning and twisting in small circles to tantalize both hounds and huntsman and not to be mentioned in

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Acclaim Grows

Oxford Today Is Major New Literary Shrine

By WILLIAM BOOZER

More than 20 years after the death of William Faulkner, the acclaim for this writer of genius grows like kudzu in the red clay piney woods of his Mississippi hills of home.

His Oxford today, like Shakespeare's Stratford and Joyce's Martello Tower at Sandycove, is a literary shrine that draws visitors from around the world.

Thousands from virtually every state and a dozen or so other countries sign the guest register every year at Rowan Oak, his home place on the outskirts of Oxford where he would dig up the cedar-lined driveway with a tractor to guard his privacy. Last August, 50 years after *Light in August*, academics and just people who like to read Faulkner were there from Russia and Japan and six other foreign countries for the ninth Faulkner and Yoknapatawpha Conference at the University of Mississippi.

Faulkner would have been 85 last September 25. It is interesting to ponder the scene if he could show up at Rowan Oak today. Someone long ago absconded with the platform swing in the front yard. The library, from which he chased paperhangers dispatched by Mrs. Faulkner, has been papered. In the same restoration of the stately old house they have uncovered the first MONDAY in the plot outline of *A Fable* on a wall in the office, which he had had second thoughts about and painted over. An old overstuffed chair, which Mrs. Faulkner threw out of the house, its worn upholstery spilling its stuffing, has been returned to the library, and a debate is on whether to leave it in its tattered Faulknerian and post-Faulknerian condition or to bring in the upholsterer.

The pear tree in the back yard, which had blown over in a windstorm and was propped up with a fence post by Faulkner and yard man Andrew Price and still bearing when Faulkner died, is fruitless now. The two Dunhill No. A10528 tobacco cans which had held his own blend of Kentucky burley, latakia, Virginia and toates cavendish and an ounce of latakia perique, ordered by Faulkner from Dunhill's in New York, are still in the office, pencil holders when Faulkner was alive and now. Undisturbed is the horse liniment on the little pine desk which Faulkner and his stepson Malcolm Franklin made. The books are still in the

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On Faulkner at MGM in Hollywood

FAULKNER'S MGM SCREENPLAYS. Edited with an Introduction and Commentaries by Bruce F. Kawin. University of Tennessee Press. Illustrated. x1+558 pp. \$32.50 cloth, \$14.95 paper.

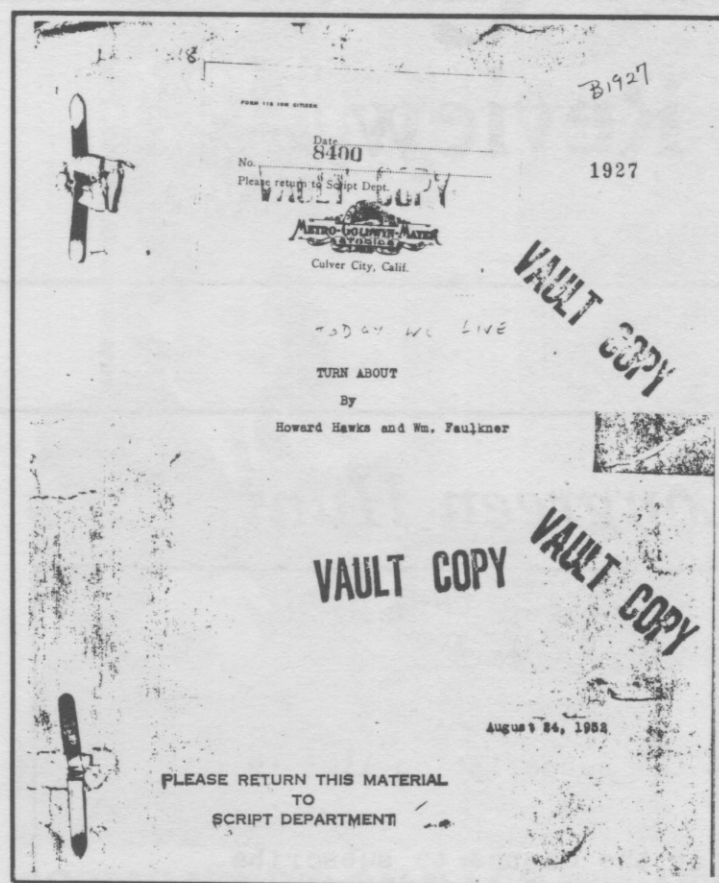
By ORIN BORSTEN

The William Faulkner *oeuvre*, richly enlarged over the years by dedicated savants and avid collectors of every scrap written by the Nobel Prize author, is further rounded out by Bruce F. Kawin in this long-anticipated collection. Covering three screenplays and four treatments reproduced in facsimile, all but one miraculously retrieved from the vaults of the Culver City studios (Hollywood belligerently guards its archival treasures from outside scrutiny), the volume gains immeasurable significance from Kawin's scholarly commentaries on Faulkner's 1932-33 screen work — spottily brilliant, but overall of lesser rank than the body of work which came afterward with "The Road to Glory" and his romantic alliance with Meta Carpenter, who was the film's script supervisor. Hardly examples of fine screenwriting, the collection reinforces the consensual judgment that Faulkner in his MGM periods was a distance away from the mastery of the cinematic form that he was to achieve in "To Have and Have Not" and "The Deep Sleep."

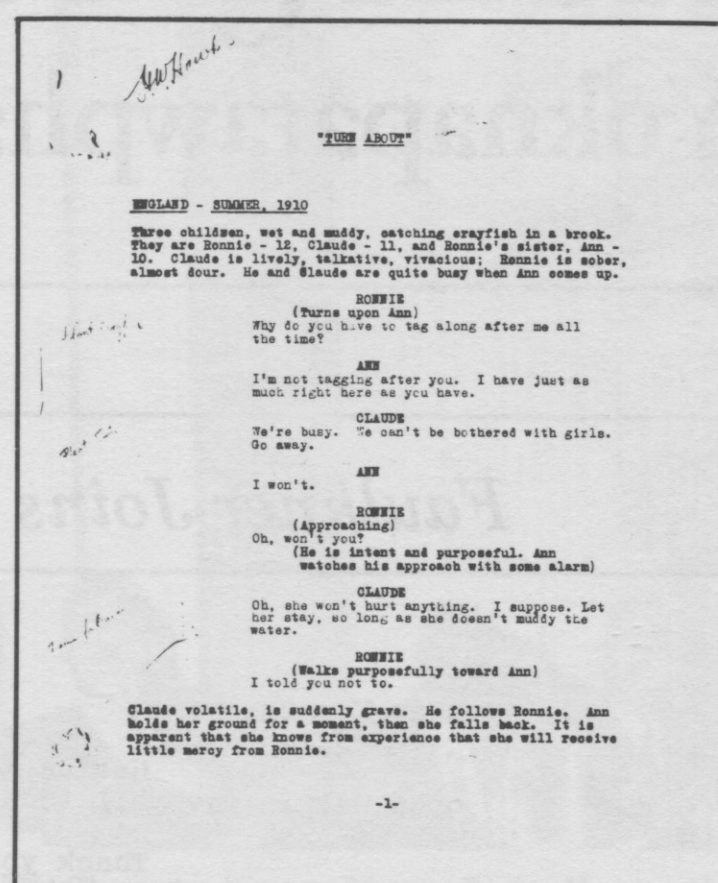
"Manservant," an appropriate curtain raiser, adds up to little more than a shrill, overwrought treatment set against a British outpost in India. Dismissable, it is more notable for Faulkner's portrait of an Indochinese soldier who serves as valet to an army major than as the basis for a credible motion picture. Kawin here finds the early effort maudlin, but sees the influences of Conrad and Kipling throughout the piece.

Faulkner's second draft screenplay of "Turn About," released as "Today We Live," fares better, mainly because it is derived from his own short story and because of director Howard Hawks' tempering influence. The Joan Crawford-Gary Cooper starrer (the actress was ordered written into this second draft by Irving Thalberg) brought Faulkner his first screen credit for story and dialogue, but not final screenplay credit. Kawin, searching for contextual relations and for correspondence between the Hollywood film stories and the towering novels, concludes that the opening sequences of Faulkner's version constitute a reworking of "Absolution," another of his originals for MGM, and borrow from *The Sound and the Fury*. Of "Absolution," however, he fails to note that it is uncomfortably and litigiously close to the William Wellman silent classic, "Wings," released in 1928. Had Faulkner seen the aviation epic and unconsciously followed its plot line, even to the duel of two friends in the skies over France? The similarity begs investigation.

Faulkner's expertness as a script doctor, his skill in solving plot impasses that stumped other screenwriters and his gift for strong characterization are nowhere more evident than in "Flying the Mail," a screen treatment based on a Cosmopolitan



THE COVER and first page of the Metro-Goldwyn-Mayer vault copy of "Turn About" (copyright 1933 by MGM, renewed 1960). Below, Faulkner at Hollywood's Garden of Allah (left), 1935, and at the home of actor Victor Kilian in the Hollywood Hills, c. 1936, both used by permission of Mrs. Meta Wilde.



series by Bogart Rogers. Working from the drafts of other MGM writers, he achieved a far clearer story line and so skillfully rearranged the relationships of the principal characters that for the first time the story began to flow. Echoes of the Quentin-Caddy bond in *The Sound and the Fury* and the sibling Henry-Judith-Bon triangle in *Absalom, Absalom!* strike Kawin forcibly in his analysis of the dark sexual tides and the unmistakable misogyny which intrude on an otherwise standard adventure-action movie script.

Because of its setting in a country torn by revolution, "Mythical Latin-American Kingdom Story" has been accorded a mythic weight by Faulknerians to whom it has not been available in print. Obviously written in some haste, perhaps during a period of despair, it is marred by an odd inaccessibility and murkiness, with melodramatic flourishes and, in Faulkner's attempt to accurately render Latin speech rhythms, flowery dialogue without contractions. Kawin is astonished, as many Hemingway readers will be, by the resemblance of Maria, the strong-minded, tough female revolutionary of *MLAK*, to the colorful, profane Pilar of *For Whom the Bell Tolls*. Kawin also ties the script to Joseph Conrad's 1905 *Nostromo: A Tale of the Seaboard*.

Overlong, weakened by its midway switch of protagonist from the wild, drunken John Sartoris to his upright brother, Bayard, and freighted with symbolism more appropriate to the novel, "War Birds/A Ghost Story" revises the story of the tragic twins, as Kawin points out, and also draws upon Faulkner's "All the Dead Pilots" and "Ad Astra."

Historically, screen treatments and outlines are written for quick perusal by producers who do not read and have little patience for the felicitous, so William Faulkner can hardly be held guilty of writing down to Hollywood in these rescued samples of his early movie scripts. For all their flaws and excesses, the screenplays are an important addition to the Faulkner canon and the Faulkner student, reading them with some forbearance, will be moved by the dark tonalities therein and feel the torment of a literary genius struggling to adapt, out of financial need, to a form utterly alien to him and, more often than not, creatively unsatisfying.

(Orin Borsten, a playwright and screen and television writer, lives in Studio City, Calif. He is co-author with Meta Carpenter Wilde of *A Loving Gentleman: The Love Story of William Faulkner and Meta Carpenter*, Simon and Schuster, 1976.)

THE FAULKNER NEWSLETTER
& Yoknapatawpha Review

Lawrence Wells
Publisher
William Boozer
Editor

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Checklist . . .

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ences elsewhere to Faulkner. Oxford University Press, 1982. xiv + 464 pp. \$29.95.

Kawin, Bruce F. *The Mind of the Novel: Reflexive Fiction and the Ineffable*. Includes extensive examinations and new interpretations of *Absalom, Absalom!*, *The Sound and the Fury*, and *As I Lay Dying*. Princeton University Press, 1982. xv + 376 pp. \$25.

Kuyk, Dirk Jr. *Threads Cable-strong: William Faulkner's Go Down, Moses*. A re-evaluation that shows *Go Down, Moses* "to be a coherent novel, as Faulkner maintained it was," not a story collection. Bucknell University Press, 1983. 196 pp. \$22.50.

Mast, Gerald. *Howard Hawks, Storyteller*. Numerous references to Faulkner. Oxford University Press, 1982. ix + 406 pp. \$29.95.

Messenger, Christian. *Sport and the Spirit of Play in American Fiction: Hawthorne to Faulkner*. Columbia University Press, 1983. 352 pp. \$10 paper.

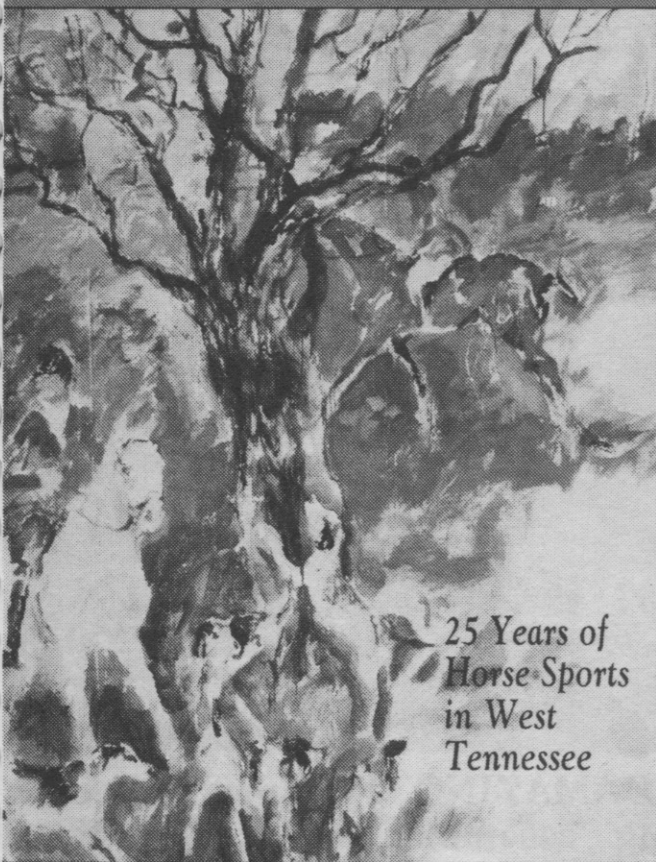
Nagle, Margaret. "Life in Faulkner's shadow locks man in legend's past." *The Clarion-Ledger/Jackson Daily News*, March 13, 1983, E-1,5. Interview at Rowan Oak with John Price, whose father, Andrew Price, and stepmother, Christine Price, worked for the Faulkners. John Price, 72, continues to live in the little house behind Rowan Oak.

Singal, Daniel Joseph. *The War Within: From Victorian to Modernist Thought in the South, 1919-1945*. Includes "William Faulkner and the Discovery of Southern Evil." University of North Carolina Press, 1982. Illustrated. xvi + 455 pp. \$27 cloth, \$12 paper.

Sundquist, Eric J. *Faulkner: The House Divided*. Probes Faulkner's complex attitudes toward the Civil War, Jim Crow laws, racial violence, segregation, and toward white fears and black freedom. Johns Hopkins University Press, 1983. 196 pp. \$16.95.

The Faulkner Newsletter

Longgreen



25 Years of
Horse Sports
in West
Tennessee



FRONT COVER of Longgreen Hunt history and Faulkner jumping at home in Oxford in photo by J.R. Cofield.

The Letter

by Meredith Jordon Jennings

It is indeed a pleasure to look back on my days at Longgreen...I was eleven years old when I started boarding my horse, Moochie, with the Bart Mueller family at Germantown....

As my skills progressed so did the caliber of my horse; from dependable Moochie to aggressive Bright Flight. And the proud day came when Mr. Mueller asked me to be Fieldmaster because Andy Anderson did not come and I *knew* the country. I never knew the man riding in front got so many cobwebs in the face, but it was fun trying to figure out the right spot to get a good view and how to get there quickly.

My most exciting day was when I got left behind with William Faulkner. I was old enough to know who he was but not really able to appreciate him. It was a rather wet morning due to a rain the night before. It was always fun to slide down the ditches, but at one point Faulkner's horse got stuck in the mud and he couldn't get him out. I'm sure he really felt he didn't need a kid around getting in his way, but I was the only one there and all hands were needed. It took a long time, but we finally worked the horse out into the clear. It was fun writing to Mr. Faulkner for an English project later in school and what a thrill to get his answer. He remembered about the mud hole and said he still laughed about it. I posted the letter on the bulletin board at school and somebody stole it. How I wish I had kept it!

—From *Longgreen: 25 Years of Horse Sports in West Tennessee*

Count No 'Count

Flashbacks to Faulkner

By Ben Wasson

With an introductory essay by Carvel Collins

"A touching, unique and revealing memoir of William Faulkner"

—Walker Percy

"Anyone who cares about Faulkner's genius as it came through in his work will want to read *Count No 'Count* for further insights into the often enigmatic personality of the artist who created it."

—Joseph Blotner

208 pages, 42 photos, \$14.95

Mississippi Vistas

Poems by Louis Daniel Brodsky

"...beautifully conceived. The book as a whole is an achievement."

—Malcolm Cowley

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NOW IN PAPERBACK

The Heart of Yoknapatawpha

By John Pilkington

"Pilkington brings the soul of a historian to the study of Faulkner's arguably best fiction."

—Choice

328 pages, \$8.95 paper



University Press of Mississippi

3825 Ridgewood Road, Jackson, MS 39211

Longgreen Hunt . . .

(From Page 1)

the same breath with the genuine old red, flaunting his handsome brush for a ten mile straightway....

"And we had the hounds: eight couple of tri-color Penn-Mary-Dels, big boned, long eared, and bugle voiced...bred and raised by the Master...Bart Mueller."

What they did not have, Mrs. Chapman goes on, was membership, staff, recognition, or subscriptions.

Faulkner hunted with Longgreen as a guest also in 1961, Mrs. Chapman says, and as a member during part of the season before his death in July 1962.

When he joined Longgreen in May 1961 with a blank check sent to Mrs. Chapman, who filled in the amount at \$75, the Hunt Club was located on Stout Road in Germantown, in Shelby County adjacent to Memphis.

"There were those who were critical of his riding, but what he lacked in skill he made up for in nerve," Mrs. Chapman recalls. "And he was the nicest person. He would ride my hunter, and the nicest compliment from him was that the hunter was 'not a big horse but he jumps like one.'"

The Jack Cheatham who accompanied Faulkner as a visitor in February and March 1960 was an Ole Miss law student, Mrs. Chapman says. They had been invited by Andy Anderson of Germantown, Longgreen's longtime field master.

In time, urban sprawl sent the Hunt east to its present home on the 6,000-acre Twin Hills Ranch of Mr. and Mrs. Keith Taylor, between Collierville and Rossville. The Hunt's 50 members today chase the fox over that Fayette County, Tenn., terrain, and on 12,000 more acres that spill over into Marshall County, Miss.

Here now from a segment of *Longgreen* are Mrs. Chapman's recollections of the Mississippi visitor-turned-member who just wanted to ride and jump and chase the fox to the music of those bugle-voiced hounds; who wanted to do it free of cameras and his name in press releases; who did it that way until the first published history on the development of the hunt in West Tennessee wrote his name into yet another book:

One of the best kept secrets in the community was the fact that William Faulkner was a member of Longgreen and drove up to hunt with us when he was at home in Oxford during the season. It was our understanding that he wanted to enjoy the sport free from the burden of his celebrity. And so it was, for in spite of the Nobel Prize fame which made his every move national news, never once did his name appear in any publicity nor his picture in any photo.

From the beginning, the thing about him that impressed me most was the extraordinary courtesy and gentleness of his manner of speaking; the softest masculine voice I ever heard which seemed remarkable coming from the powerful creator of Yoknapatawpha County.

He was a man of very small statue. Standing before the fire in his faithful hunt jacket, so lovingly patched and repatched at the elbows, he was quite of a size with the teenagers who surrounded him. With them he was completely at home and they accepted him as one of their very own, riding and chatting with him on equal terms. Only once did I ever see him draw back, when, during a protracted check, they proposed to liven things up with a quick gallop over some nearby jumps.

"I am too old," Faulkner said, "to take a jump unless there is a fox on the other side."

This was one afternoon when a very devious fox suddenly changed tactics and went away up the wide open, clipped right-of-way under the TVA power line, with the pack in full cry from Nonconnah Creek almost to the center of Germantown. Here he took a right, across Stout Road, through all the big white fences of Wildwood, between the tennis courts and out the other side. The pace was terrific and at this point only three riders were still up with the hounds and one of them was William Faulkner.

(Mrs. M. Winslow Chapman, the daughter of author Anne Goodwin Winslow, is herself the author of four books of verse and I Remember Raleigh, a history of Raleigh, Tenn., from 1827 to 1927. Longgreen: 25 Years of Horse Sports in West Tennessee was printed in a first edition of 2,000 copies, 1,000 of them numbered, at Towery Press in Memphis. Copies are available from Mrs. Chapman, 4066 James Road, Memphis 38128, at \$12.50 plus \$1 for postage and handling.)

Acclaim Grows . . .

(From Page 1)

library, or most of them, and the old Underwood portable typewriter and brass shell ashtray are on the table facing the window in the office. Still tucked among the books is a fat envelope from Famous Writers School addressed to "Mr. W. Faulkner, Humdrum Mansion, Oxford, Miss.," the enrollment forms intact and unused.

At the Old Miss Library, Faulkner would find 535 theses and dissertations on him and his work. Beer has been voted in, in Oxford, he would be pleased to learn, and he would be able

to buy a Jack Daniel's and water at the Holiday Inn downtown. He'd hear that 20 years after James Meredith's enrollment about 750 of Ole Miss' 9,500 students, or eight percent, are black, that eight members of the faculty are black, that half of the Rebels' football squad last fall were black, and that four of the starting five on the 1982-83 basketball squad were black.

On Courthouse Square, upstairs over Sneed's Ace Hardware, he would find a little press named for his Yoknapatawpha which has reprinted some of brother John Faulkner's

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Acclaim for Faulkner is Worldwide, Growing

(From Page 3)

out-of-print books, published William's *Marionettes*, *Helen: A Courtship*, *Mississippi Poems*, and *The Cofield Collection* of photographs by J.R. Cofield and son Jack Cofield, and which brings out this newsletter.

When the newsletter appeared, someone asked the editor if he thought there is enough interest in Faulkner and new material coming forth on him to sustain a quarterly publication. The answer is in the first nine issues. The newsletter has reported on 64 new books on Faulkner or which are Faulkner-related, and significant articles and essays in periodicals in this country and abroad.

The abiding interest in Faulkner is reflected also in newsletter features on serious Faulkner specialists who have put together some remarkable collections of Faulkneriana. And an astonishing wealth of material is under glass in university library collections at Virginia, Texas, Ole Miss and Tulane, among others, and in the Berg Collection at New York Public Library.

And then there is the marketplace.

In its first number, *The Faulkner Newsletter* reported on a February 1926 letter from Faulkner to Anita Loos having sold at auction for \$1,900.

His gift books to Helen Baird in New Orleans in the 1920s, *Mayday* and *Helen: A Courtship*, hand lettered and bound by Faulkner in single copies, were valued at \$100,000 when New Orleans advertising executive William B. Wisdom left them to Tulane University Library.

In his newly published *Book Collector's Handbook of Values*, fourth edition, Van Allen Bradley puts the value of twelve Faulkner titles at \$1,000 or more; fourteen others are in the \$500 to \$1,000 range.

Faulkner's early paperbacks are now showing up in dealers' catalogues for \$25 and \$30. A recent catalogue from a Chicago dealer offers the *Modern Library Sanctuary* for \$85.

The Marble Faun, Faulkner's first book, signed twice as some were by Faulkner and once by Phil Stone, who saw to its 1924 vanity press publication by Boston's Four Seas Co., is worth about \$7,500 today.

Bradley puts the value of one of the 100 signed numbered *Go Down, Moses*, in pristine condition, as high as \$4,000. A copy sold at auction for \$600 the year Faulkner died.

A comparison of auction records for 1962 with today's dealer catalogue prices shows an averaged appreciation in the value of seven Faulkner titles of more than 634 percent over the two decades.

The critical acclaim runs deep. Thomas L. McHaney of Georgia State University writes in *William Faulkner: A Reference Guide* (1976) that the flood of Faulkner criticism "makes it impractical if not impossible to write a narrative overview of the reception and interpretation of Faulkner's work." McHaney examined about 3,000 items in preparing his chronological survey, with annotations, of "serious and substantial" work on his subject from 1924 through 1973.

John Bassett of Wayne State University, in *William Faulkner: An Annotated Checklist of Criticism* (1972), listed 70 books devoted entirely to Faulkner. The number published

since Bassett's list was drawn is approaching 100. At this writing, we know of 20 books on the man appearing in 1982 and 1983.

Beatrice Ricks of Central Missouri State University, in a bibliography of secondary works published in 1981, listed 8,712 entries on Faulkner in categories of biography, works, general criticism and bibliography.

Faulkner, for sure, would pass up the endless literary affairs and symposia, in no way lessening their value as learning experiences. The academic industry stays busy with such events as a gathering last year at the University of the South in Sewanee, Tenn., for an annual conference of the Southern Comparative Literature Association, a feature of which was a Faulkner Roundtable on the conclusion of the Snopes trilogy. In Syracuse, N.Y., at a LeMoyné Forum on Religion and Literature that dealt with religious dimensions of Faulkner's works, Judith Wittenberg read a paper on Faulkner's clerics and Joseph Blotner one on his subject's religious sensibility. December's Modern Language Association program at Los Angeles included an anniversary celebration and reappraisal of *Light in August*.

New books on Faulkner have appeared in recent months in France, West Germany, Norway and Japan, and he is being newly published in Russia and China.

Robert Penn Warren, reviewing Malcolm Cowley's *Viking Portable Faulkner* in August 1946, wrote that "the study of Faulkner is the most challenging task in contemporary literature for criticism to undertake." The challenge is being met by new and eloquent voices in current assessment of Faulkner, among them Richard H. King, author of *A Southern Renaissance: The Cultural Awakening of the American South, 1930-1955*.

"What about William Faulkner, the South's star witness in its argument for having had a literary renaissance?" King asked at the 1981 Faulkner Conference at Ole Miss. "As far as I can tell, there has been no slackening in enthusiasm for his work, and there is general agreement that Faulkner's great period from 1929 to 1942 stands unmatched in southern or American literature."

Faulkner's "general pronouncements on the human condition and his glosses of his own work have been

taken too seriously," King went on. "We should trust the tale and not the teller, for the real Faulkner, the display of his energies and full commitment of his talent, is found in his lacerated, agonized, nihilistic, even psychotic characters and wildly impossible situations of the earlier fiction. Some have wanted to make him a latter-day Agrarian, while others have seen him as a liberal *malgré lui*. The real Faulkner is both better and worse: he is dangerous.

"There is, as Alfred Kazin claimed in *On Native Grounds*, often a kind of void at the center of the rhetorical storms Faulkner unleashes in his writing. In sum, Faulkner cannot be tied up and neatly claimed for any one position, however much we academics may try."

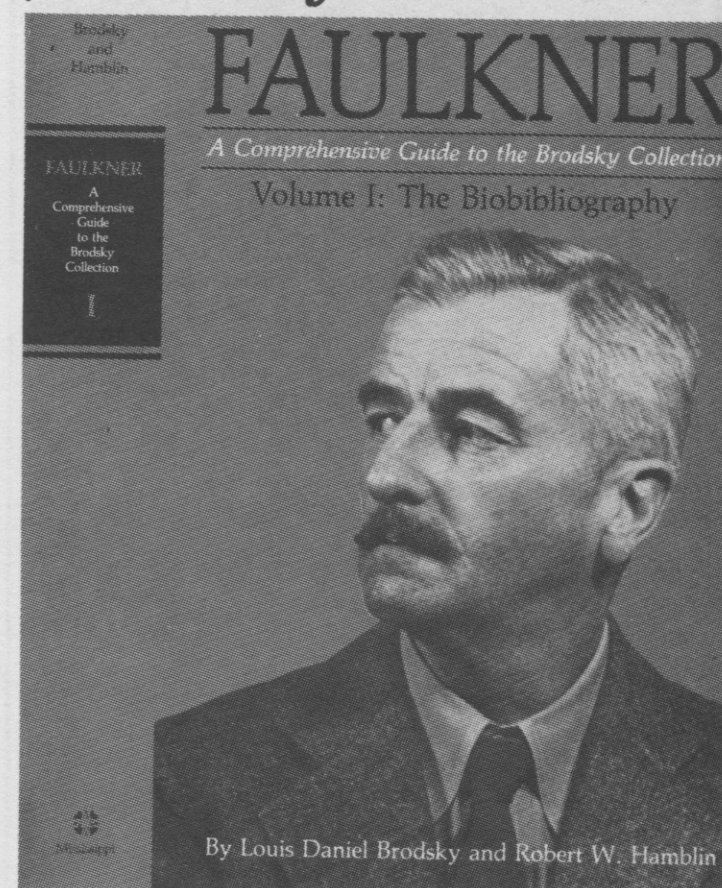
The seminal or "growth" stage of the Southern Renaissance was over about 1942, the year of *Go Down, Moses*, King said. The debate between the Regionalists and the Agrarians was silent, and there was a shift of major southern writers from concern with the South as a theme and problem to a concern with the South as a setting, and, as Lewis Simpson has put it, "an increasing depletion of the southern memory."

"The tradition which southern writers now engaged was no longer that of the fathers and grandfathers who had lived through the heroic days of the War and Reconstruction, but of the first generation of the Renaissance itself," King concluded. "It was not Sartoris or Sutpen or Colonel W.C. Falkner but William Faulkner himself who presided over the tradition and had to be submitted to or faced down. The Renaissance had become a tradition.

"But this is not to say that the Renaissance is dead; only that it has matured. Now we might even say that not only Faulkner but also Tate and Warren and Welty and Cash and Woodward and all the others are names which have taken on, like Sartoris, a 'glamorous fatality.'"

Where Faulkner criticism and his marketplace are going is anyone's guess, and Yoknapatawphanatics would be the last to agree. It is safe enough for the hardcore among them to prophesy that 300 years from now Faulkner's genius will be no less admired than Shakespeare's is today.

Brodsky Collection



THE AMAZING Faulkner Collection being assembled by Louis Daniel Brodsky of Farmington, Mo., is handsomely catalogued in this first volume of a projected two volume record. The Brodsky Collection so far includes more than 3,000 items, including nearly 100 books inscribed or autographed by Faulkner and about 1,000 pages of autographed manuscripts and typescripts by Faulkner. The latter include unpublished and experimental draft versions of artwork, poetry, and prose. The illustrated, chronological presentation opens with a ledger of Col. W.C. Falkner's Ripley Railroad Co. covering the years 1871-1887 and progresses through Brodsky acquisitions, including critical works on Faulkner, through 1981. Preface by Robert W. Hamblin and Introduction by Brodsky. xx + 416 pp. Available from University Press of Mississippi, 3825 Ridgewood Road, Jackson 39211, at \$35. *Volume II: The Documents* will contain texts of Brodsky's collection of letters, wills, unpublished manuscripts, and typescripts.

The academic acclaim is now largely universal, and increasing numbers of grownup readers are finding that they can after all read the man and should.

And readers are coming to him sooner than once upon a time, such as the ninth grader in a Nashville public school who tossed a fistful of index cards on the table where her father was writing this piece on Faulkner's reception 20 years after his death.

"Read these, please," said she. "I've got to write a theme."

"What about?"

"William Faulkner."

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